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APR 24 1933

# The ART NEWS

VOL. XXXI

NEW YORK, APRIL 22, 1933

NO. 30 WEEKLY



"THE DIGBY CHILDREN"

JOHN HOPPNER, R.A.

*This work, the property of Brig.-Gen. Sir Charles and Lady Gunning, is included in the small choice collection of paintings to be sold at the American Art Association Anderson Galleries, New York, on April 27th*

PRICE 25 CENTS





"THE SURVIVORS" (Bronze)

By BORIS BLAI



"TRIANGLE GIRL" (Bronze)

By BORIS BLAI

## EXHIBITIONS

*April 25th to May 6th*

Sculpture by Boris Blai

*Until April 29th*

"Little Paintings" by Bruce Crane

The Graphic Art of Albert Sterner

Etchings by Frank W. Benson and Louis Wolchonok

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 22, 1933

## Masterpieces of English Art in April 27 Auction

Gunning Portraits Offered in Sale at American-Anderson Galleries Also Featuring Fine Sargent and Goya

The English press is quite naturally mourning the probable loss to their native land of the five remarkable portraits by Romney and Hoppner which have been consigned by Sir Charles and Lady Gunning to the sale of important paintings at the American-Anderson Galleries on April 27.

Sargent's depiction of the "Hon. Laura Lister," obtained from the sitter, who is the present Lady Lovat, adds to the already high level of quality which marks the dispersal. As will be seen from our reproduction, this painting will be greatly missed in England, not only by the owner, but by the many art lovers who would have wished to see it hanging in the Tate Gallery beside the portrait, also by Sargent, of the child's father, "Lord Ribblesdale, as Master of the Buckhounds." Included in the London Royal Academy exhibition in 1897, and recorded in the Hon. Evan Charteris' *John Sargent*, 1927, the work is characterized by a charming naturalness and simplicity of pose and delicate delineation of the childish features and details of dress. It will be remembered that Sargent painted very few portraits of children, probably because he was nervous and disliked having them around the studio. The recent death of Lord Lovat has probably caused Lady Lovat to sell this valuable picture.

The portrayal of Sir Robert Gunning by Romney, which is recorded in the study of the artist made by Ward and Roberts and also that of Lord Ronald Gower, was executed in 1780-87 and has remained in the possession of the Gunning family ever since. Sir Charles Holmes, the well known former director of the London National Gallery, in his excellent critique in the catalog, notes that "the robes of the Order of the Bath give the painter a pretext for composing a harmony in red and white of singular distinction . . . enlivened by the precise and masterly brushwork which sweeps in the forms, the subtle half-tones, and the gleaming lights of white silk and satin. . . . The head is put in with a similar restrained power. It has a dignity which well corresponds with the general poise of the figure, and the look of a man accustomed to conceal his feelings, as one who had been plenipotentiary at the court of Berlin and ambassador at St. Petersburg had doubtless learned to do." The gold hilted sword set with diamonds which he wears is the one presented by the Empress Catherine of Russia, who, at the request of George III, personally invested him with the insignia of the Bath in 1773.

Sir Robert's successor to the baronetcy, Sir George Gunning, gave Romney opportunities of a different kind. To quote Sir Charles Holmes, he was here "able to exercise that sympathy with handsome young Englishmen to which we owe some of his very finest portraits. . . . We have not only a clean, cool, fresh piece of painting, admirable both in color and handling, but also a specimen of the type of portrait in which Romney is admitted to be unrivalled." This fine work was painted in 1786-87 and has remained until now in the hands of the family. It is also recorded in Ward and Roberts as well

(Continued on page 4)



"AN ORIENTAL"

This fine portrait from the Hermitage Collection, which has never been shown before in America, is included in the Loan Exhibition at the Knoedler Galleries for the benefit of the Adopt a Family Committee of the Emergency Unemployment Relief Fund.

By REMBRANDT

## MISS BEAUX WINS CHI OMEGA MEDAL

Miss Cecelia Beaux, well known American artist, is the recipient this year of the Chi Omega gold medal, given annually to an American woman who has made an outstanding contribution to international culture. The formal presentation of the medal took place at the Fine Arts Building on April 16. On this occasion, addresses were made by Mrs. Franklin D. Roosevelt, William Sloane Coffin, president of the Metropolitan Museum, Cass Gilbert, president of the National Academy, and many others. Laura Gardin Fraser, the member of the jury representing art, made the presentation. Miss Beaux, who is generally ranked as one of the foremost women artists in this country, has won many honors both here and abroad and is represented in leading museums.

## The Metropolitan Adds Early Inness To Its Collection

The Metropolitan Museum of Art has just purchased, through the Morris K. Jessup fund, an early work of Inness. This canvas, which depicts the Delaware Water Gap, was painted in 1861 and thus antedates the "Peace and Plenty and Delaware Valley" already in the museum's permanent collection.

Mr. Wehle, writing in the current museum *Bulletin*, makes some illuminating comments on this painting: "In the Delaware Water Gap Inness reveals his art at the moment of transition from the picturesqueness of the Hudson River School to the more impressive breadth and emotional fervor which mark his individual style at its best. . . . In its naive circumstantiality the Delaware Water Gap is perhaps even closer to the pioneer American mind than are the Hudson River landscapes."

## CHICAGO OFFERS PRIZE FOR PRINT

A five hundred dollar prize is being offered by the Chicago Society of Etchers for a plate depicting any part of the Century of Progress Exposition within the boundaries of the grounds. The work selected is to be used as the society's 1933 presentation print to its associated members. The conditions governing the competition are as follows:

Only active members of the society may compete for the prize, which is open to works in the etching, drypoint or aquatint medium. More than one plate may be submitted, but the size of any print must not exceed 10 x 14. All proofs are to remain the property of the society to form a portfolio of subjects of the fair, for probable exhibition. The winning subject will be printed by the society, signed by the artist and distributed to associate members, together with a foreword telling about the artist and his plate. A proof must be submitted to the executive board by September 1.

(Continued on page 4)

## Knoedler Holds Rembrandt Show To Aid Charity

Twelve Works From Leading American and European Collections Include Two Works Formerly in the Hermitage

By RALPH FLINT

The loan exhibition of paintings by Rembrandt that the Adopt-A-Family Committee of the Emergency-Unemployment Relief Fund has arranged at the Knoedler Galleries to run through the month is naturally the outstanding item on any representational list of attractions in the local art world. It climaxes the series of special views of famous private collections that Mrs. Egerton Winthrop and her relief committee have already arranged during the past fortnight, and it will help to swell the funds for this most deserving charity, funds which have already exceeded the returns on any similar endeavor of this sort.

Twelve important canvases by the great Dutch master, ranging from two early portraits done in 1632 to the "St. Luke" from the Schwab Collection and "The Pilgrim," lent by Jules Bache, both painted some thirty years later, offer an unique opportunity to study the evolution of Rembrandt's art in some of its most illuminating phases. One thing is clear, in making the tour of the galleries where these twelve masterpieces of portraiture and figure painting are congregated, that from first to last the stamp of the fully fledged master is plainly visible.

While many changes in style and technique occurred in his art, from the quiet, untroubled brushwork that softly rounded out the heads in the Ellsworth and Kress portraits to the later impassioned handling of pigment and the dramatic demarcation of light and shade of the Schwab and Bache examples; yet throughout it is the work of the self-same painter who saw his fellow man in the golden glow of the spirit and whose vision waxed more potent and penetrating with the years. To have amassed such a richness of vision, such a constancy of endearing outlook on the world of the past and the present, Rembrandt must needs have relied quite as much upon that "inner eye which is the bliss of solitude" as upon his powers of external observation.

This two-fold viewpoint, by which the splendor of the artist's own inner conception of form and color actually clothed and transformed the visual facts of his own immediate surroundings, is the vivifying factor in Rembrandt's art, enabling him not only to glorify his own epoch, but also to reach back into the pages of Scripture for subject matter that comes to life as vividly as if he had been an eye-witness. Such a work as the magical "Joseph and Potiphar's Wife," from the Hermitage Collection (shown like its companion canvas, "An Oriental," from the same source, for the first time in America), is perhaps the most conclusive proof of Rembrandt's complete



## Rembrandt Show at Knoedler Gallery Benefits Charity

(Continued from page 3)

mastery of the time element in his painting, a mastery that has given these glowing canvases an impetus that sends them down the corridors of time with unabated authority and distinction.

In this smallish canvas, which shows Potiphar's wife seated in the center of the darkened chamber with Joseph on the one hand and an attendant (probably drawn from the artist's son, Titus) on the other, there is to be observed that curious quality of arrested motion that Rembrandt caught so wonderfully in his "Woman Paring Her Nails" in the Altman Collection. In fact, there is a great similarity of atmospheric effect in the way he has developed the hands of the two women. In the case of Potiphar's wife her right hand is suspended against a luminous white bed-covering, a highly concentrated bit of action that is the determining touch in the development of the incident.

This canvas, done in 1655 in the very fullness of his pictorial powers, sums up as well as any Rembrandt I know all the various qualities of handling and coloration and composition which he made so signally his own. The lovely pinks and whites and the rich reds of the stuffs set off the various flesh tones to perfection, and the whole scene is enveloped in one of those mysterious veillings of shadow and space that he knew so well how to achieve and to maintain. The modeling of the faces has just that happy touch-and-go quality that Rembrandt achieved in course of time, that he evolved out of the almost sculptural processes of his earlier portrait work and that have no exact counterpart in any other painter's flesh painting. The bravura of Hals, the suavity of Van Dyck and the opulence of Rubens are here, yet brought to a point of spontaneous fusion in a way that is his alone.

"The Pilgrim," from the wonderful collection that Mr. Bache has brought together with such a singleness of purpose and which he so generously opened to the public this week, is another of those Rembrandt heads that glows as much from within as from any natural effects of chiaroscuro. Here is presented the ever burning mystery of spiritualized thought captured by some pictorial alchemy that Rembrandt alone understood.

Rembrandt and his art have passed out of the realm of time and its changing tempers into the quiet reaches of that upper realm where dwell only the giants of this world. There can be no doubt that each succeeding generation as it comes face to face with works such as we are privileged to admire in this Knoedler display will bear the same verdict and experience the same reactions.

We are to be congratulated on having two such distinguished Rembrandts as "An Oriental" and the "Joseph and Potiphar's Wife" brought to this country for safe-keeping.

Then, too, there are such splendid works from American collections as "The Standard Bearer," also belonging to Mr. Bache, and the small but thrilling "Christ and the Samaritan Woman," lent by Mrs. William R. Timken. From England come the "Portrait of an Old Man with a Ruff," from the collection of the Earl of Seaford; "A Young Man with a Short Sword," from that of Sir George Lindsay Holford; and the "Portrait of the Artist," loaned by Lord Islington. The anonymously loaned "Portrait of a Man Reading," in which Rembrandt set himself the task of relating the luminous mass of the reader's face in deep shadow with the brightly lit hand that holds the open book—is a technical feat of the utmost virtuosity.

Here is encompassed a full thirty years of Rembrandt's painting career, illustrated by works of prime importance and affording students of painting a special opportunity of acquainting themselves with collectors' rarities that may never again be brought into such poignant and revelatory juxtaposition. Here, indeed, is an exhibition that should be set down as a five-star item on every art lover's schedule.



"LADY LOVAT AS A CHILD"

By SARGENT

This work, which comes from the collection of the sitter, is included in the small group of important paintings to be dispersed at the American-Anderson Galleries on April 27.

## Gunning and Lovat Portraits in Notable April 27 Auction Sale

(Continued from page 3)

as Lord Gower's publication on the artist.

The three Hoppners finely illustrate the art of this popular painter. In the "Digby Children," painted about 1797, we see that feeling for atmosphere which characterizes so much of Hoppner's work, as well as a taking delineation of brother and sister which has endeared the painting to the Gunning family, in whose possession it has remained during the intervening years. These were the children of Stephen Digby by his second wife Charlotte Margaret, eldest daughter of Sir Robert Gunning. The work is dealt with in McKay and Roberts, *John Hoppner*, R. A., 1909.

Coming to the depiction of "Louisa, Countess of Mansfield," reproduced in these pages, we have a masterpiece of Hoppner which it would be hard to equal. No truer praise can be rendered this canvas than that accorded by Sir Charles Holmes, who says that Hoppner is here "at the very summit of his powers. . . I can recall no instance in which he has modeled a head more

decisively, and that without diminishing in the least his feeling for the beauty of his sitter. The portrait thus possesses not only the attractiveness which Hoppner always sought and generally attained, but a power and character which are not always evident in his portraits of men, and are very seldom found in the women whom he painted. If Hoppner had to be represented by a single picture in any great public gallery, this is the picture which a wise director would choose, for it has every merit which we associate with the artist's name, and not one of the defects. Indeed I cannot recall any other work by Hoppner of a quality so exceptional, and therefore regret that such a masterpiece should have to leave England, for we have nothing by him in our National Collection that can stand comparison with it." This painting has passed through the collections of Lady Louisa Hatton, daughter of the sitter, and that of the latter's son who bequeathed it in turn to his daughter Ethel, the present Lady Gunning. It has been recorded in McKay

and Roberts, and illustrated in other publications.

The third work in this notable group is the "pendant" portrait of the Countess' second husband "Col. The Hon. Robert Fulke Greville," which passed through the same hands as that of the Countess. Reminiscent of Lawrence, this portrayal finely illustrates the artist's ability as a painter of men, and has a fine warmth and dash which insure its appeal.

The sale also features Goya's portrait of "Don Pedro de Alcantara Y Pacheco, 9th Duke de Osuna," which we illustrate. The property of a British nobleman, it is both described and reproduced in August L. Mayer's volume, *Francisco de Goya*, 1924, and was formerly in the collection of L. Harris, Esq., London. This fine work painted about 1786 constitutes a rare offering in a public dispersal of the kind. Among the other pictures to come up on this occasion are two excellent *bravura* portraits of the Dutch school: "The Serenade" by Van Honthorst, and a signed and dated "Self Portrait" by Ferdinand Bol, painted in 1648 and described and illustrated by Mr. Mel-laart in the *Burlington Magazine*, October, 1923. A fine and sincere Lely depicts "The Earl of Rochester," the famous statesman in the reigns of William III and Queen Anne.

Among the outstanding French landscapes, the "Morning Fisherman" by Corot was in the Charles H. Senff collection, dispersed at the Anderson Galleries, 1928, and came originally from M. Knoedler & Company. The Barbizon school is represented here with a strong landscape by Harpignies, a sensitive sunset scene by Troyon and characteristic works by Daubigny and Rousseau. Henner's "La Femme Nue" reveals a fine study of luminous qualities in the treatment of flesh; two canvases are found by Bouguereau, one charming example entitled "The Sisters" being recently on exhibition at the Wadsworth Atheneum, Hartford. A "Venetian Scene" by Ziem is characterized by an appealing play of light on the galleons in full sail and on the white buildings of the shore. This painting was also in the Charles H. Senff collection, sold at the Anderson Galleries, 1928, and formerly came from M. Knoedler & Company.

## NATIONAL GALLERY REPORT FOR 1932

LONDON.—For most people the chief interest in the National Gallery and Tate Gallery Directors' Reports, 1932, will be in what is said about changes in administration, according to an opinion expressed recently in *The Times*. The account given in the National Gallery report is a model of discretion. After enumerating a list of the trustees at the beginning of the year the report proceeds:—"In January Lord Lee was re-elected chairman. On July 21 the vacancy caused by the retirement (under the seven years' rule) of Lord Crawford was filled by the appointment of the Hon. Sir Evan Charteris for the term of seven years. "On December 13, Lord Lee having announced that he would be unable to attend the January, 1933, meeting of trustees, Sir Philip Sassoon was elected chairman for 1933, undertaking to act as chairman for the remainder of 1932."

On the official side it is recorded that Mr. Martin Davies took up his duties as Assistant on January 1, and Mr. C. H. Collins Baker, Keeper and Secretary and Accounting Officer since 1914, resigned on September 30 and was succeeded by Mr. E. Glasgow on October 1.

Some important gifts and bequests are recorded, there being no purchases.

The number of visitors during 1932 was:—Free days, 434,552; students' days—resulting in receipt of £1,166 4s. 6d.—46,649; Sunday afternoons, 83,726. Daily average on free days, 2,059.

In the Tate Gallery report the most welcome piece of information is that a deed has been lodged with the trustees by which Mrs. A. H. Benson bequeaths the sum of £15,000 to build a gallery to be known as the "A. H. Benson Gallery."

Lord Balmiel was appointed a trustee on July 21, 1932, in place of the Hon. Sir Evan Charteris, who was appointed to the National Gallery.

This distinguished collection is further rounded out by several other paintings of the English school which will also command interest.

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## EXHIBITIONS IN NEW YORK

**BRUCE CRANE  
FRANK W. BENSON  
LOUIS WOLCHONOK**

Grand Central Galleries

Bruce Crane is showing a group of small landscape studies at the Grand Central Galleries, typical works by this well known commentator on varying effects of the passing seasons on the New England scene. He carries on the XIXth century tradition of American landscaping, dwelling on the soft atmospheric effects that shroud the undulating hills and valleys of our well tempered countryside. A tattered stone-wall, a clump of trees, a foreground hummock is enough material for Mr. Crane to start with, but it is the play of softly veiled sky and the way the light falls aslant the scene that gives him his principal incentive in painting.

The print department is showing a group of bird subjects by Frank W. Benson, including one of his first attempts at lithography. By all the signs he should find as immediate a response among collectors to this new phase of his work as that which has characterized his superlatively successful career as a designer of sporting prints.

Louis Wolchonok is also being featured, with several new items from his hand. He deals sympathetically with the American scene, and it is apparent from certain of the newer plates that he is acquiring a sturdier sense of tone and accent.

**JAY CONNAWAY**

**AMERICAN WATER  
COLORS**

Macbeth Gallery

"The Sea at Monhegan" is the general heading for the group of paintings that Jay Connaway is showing at the Macbeth Gallery. Here is authentically set forth the magnificent spectacle that the Atlantic ocean stages up and down the "stern and rock-bound coast" of the New England states. Mr. Connaway finds his best effects at Monhegan, and he manages to capture the shattering impact of sea on rocky shore in all its wild splendor. These recent ma-

rines from Maine are directly in the Homer tradition, which is probably going to serve American painters as guide for a long while to come. One of the best of Mr. Connaway's marines is a view of a certain headland that Rockwell Kent has more or less immortalized in his painting at the Metropolitan Museum, and it is a good enough subject to serve all over again. This painter certainly knows his stuff, as the saying goes, and he seems to have captured as much of the salty flavor of these Monhegan episodes as could be desired.

In the Macbeth Extension Gallery a varied group of water colors by young Americans is on view. Most of the painters are newcomers to the gallery world, although there are such well known exhibitors present as Richard Lahey, Olaf Olson, Robert Brackman, J. W. Golinkin, Sanford Ross (who just recently held an exhibition in this gallery), George Picken and Paul Gill. Mary Powers, Jack Taylor (who seems to have a definite idea of style), Karl Oberteuffer, A. L. Ripley, Bruce Mitchell (also a considerable stylist), Henry Pitz, George Shellhase, Mary Pirsson, Ann Brockman, Horace Day, John Lonnegan, de Gogorsa and Stuyvesant van Veen are the other contributors to the exhibition.

**NICOLAI CIKOVSKY**

Downtown Gallery

Nicolai Cikovsky, a new name on Edith Halpert's well stocked roster, is at the Downtown Gallery with a group of canvases that should cause his new patrons to pat themselves and him on the back. He is definitely arrived as a painter of handsome canvases, both still-life and figure, albeit he seems to stand in the precarious position of falling into line with certain addicts of the Derainian style of flesh painting. The tawny tones that this clever French painter established some years ago have found innumerable echoes in the work of our younger painters. Alexander Brook, in particular, has given this deep-toned manner of flesh painting special consideration, albeit he has contrived certain modifications that are distinctly his own; but I am beginning to get a little wearied with the endless coffee-colored nudes that are cropping up with much too great regularity of late.

In the light of this sudden passion for dusky flesh tones I find it impossible to let Mr. Cikovsky get by without

a word of warning. He has, however, a very decent sense of the requirements of figure painting, and there is no earthly reason why he should stupidly fall into step with any other painter, or group of painters. I remember a certain liveliness of invention and accent that characterized much of his work when he used to show at the Daniel Gallery, and I am sorry to see him eschewing this sportive attitude toward painting, particularly when he has failed to supply us with anything especially exciting in its place. With his excellent understanding of the groundwork of painting Mr. Cikovsky can afford to take a few chances in the way of accent and pictorial approach.

**JOHN WHORF**

Milch Galleries

John Whorf, Boston's favorite water colorist, is making his yearly Manhattan appearance at the Milch Galleries with a series of new works that display all the various attributes of his art to good advantage. He sends us a varied group of water colors—studies of Zorn-like nudes seen against rippled water, beguiling glimpses of ships at anchor, woodland vistas, Homer-like negroes sailing tropical seas and New England village scenes by day and night. Mr. Whorf, a born water colorist and, what is more, brought up in a town that has long been known for its special devotion to this field of painting, continues to demonstrate his remarkable technical powers. Homer, La Farge, Sargent, MacKnight have all had their very considerable day among the connoisseurs and collectors of the Back Bay, and Mr. Whorf has fallen heir to a generous share of Boston's enthusiasm for water coloring in general, besides warranting a considerable recognition on his own account.

But it is just here that I find the sticking point as regards this brilliant young painter and his art. I fail to discern this year any mounting evidence of his coming to grips with himself, of asserting his own individuality to more than a passing degree. Just what to suggest in such a case as this, I am unable to say. Most likely the best thing for him to do would be to clear out of his present locale and settle down in some congenial but unresponsive place where he would have to orientate himself all over again. Boston is apparently too comfortable a spot for Mr. Whorf.

# KNOEDLER



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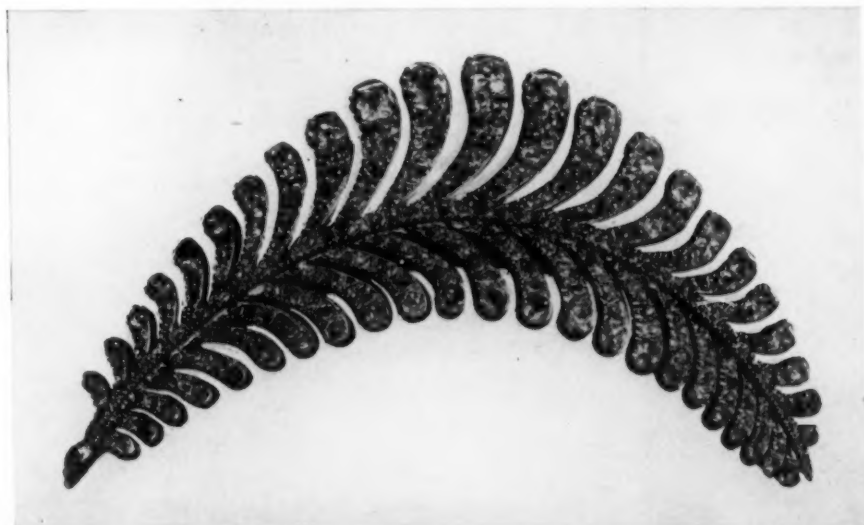
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## AROUND THE GALLERIES

Marie Sterner winds up her exhibition season with a considerable burst of activity. She has assembled at her galleries a striking group of oils and water colors by Boris Gregoriev, a Russian painter who was conspicuously in our midst some seven or eight years ago and whose work used to be displayed at the New Gallery. It is not easy to recapture the exact tang of his style after such a long absence from the local galleries, but as far as I am able to determine, he has greatly improved his *status quo* as a painter. In one or two of the figure pieces I seem to detect traces of his earlier work, but in his still-life compositions and his street scenes and landscapes I feel a wholly new and reconditioned man at work. It is a bright, brave show, with plentiful display of azure blues and scarlets for the high notes, a breezy but sure run of brushwork to sustain the lower registers of his color. The large figure pieces I like less here Mr. Gregoriev does not set quite the same pace for himself. When he is tracking down some vibrant color combination that especially suits his pictorial temperament, he seems to acquire a velocity that is communicating indeed. Then he matches skill with enthusiasm, and the results are very taking.

Frederic Soldwedel, who has long cultivated the picturesque side of

sport as his happy hunting ground, has assembled at the Ackermann Galleries a group of nearly one hundred new water colors that deal with sailing, golfing, duck hunting and various romantic aspects of Nassau and the West Coast. Mr. Soldwedel's style is peculiarly suited to the subject matter that he elects, and his pellucid quality of wash comes especially to his aid when dealing with the cool, clear depth of Nassau waters. One of the novelties of the exhibition is his set of golfing subjects, done for the most part at Southampton and Pebble Beach, and these charming glimpses of velvety greens and fairways should make the restive golfer turn hand-springs with suppressed delight. Mr. Soldwedel has also got the hang of the golfer himself into the various groups that fringe the teeing grounds and greens.

Perhaps of all his various subjects the duck-shooting group is the most persuasive, the most expert as to actual handling of paint and in catching atmosphere and mood. These scenes, which deal with the purely scenic side of the duck business, should prove highly popular with sportsmen who must be pretty well fed up, by now, with all the paintings and prints of birds on the wing that flood the galleries each season.

Doris Caesar, who has shown before at Montross's, is again on hand with bronzes and figure studies in plasticine. This is the first time that I can recall work in this medium being publicly shown, a practice I do not recommend as a general thing, since the material itself is not attractive to the

eye and furthermore imparts to the gallery a far from pleasant odor. Mrs. Caesar seems to be arriving at something of a plastic style of her own that is best exemplified in her portrait heads. The likeness of Hope Williams is perhaps her best work. In her larger figure pieces, Mrs. Caesar is apparently yet in the student stage, although she is not afraid of large scale work.

John Dix is showing small canvases at the Ferargil Galleries, done for the most part at Mt. Desert in and about Somes Sound. Mr. Dix is obviously a sailor man and he knows boats and their ways with a thoroughness that stands him in good stead in his painting.

Grace Bliss Stewart is at the Delphic Studios with a group of flower paintings that should appeal to all nature and garden lovers. She has done attractive renderings of dogwood, peonies, zinnias, hydrangeas, tulips, etc. She is also showing a group of black and whites. The artist has exhibited extensively with such organizations as the National Arts Club, the Pen and Brush, the National Association of Women Painters and Sculptors, etc.

### The Metropolitan Reports Work in Egypt for 1931-32

The Metropolitan Museum of Art has issued the *Bulletin* dealing with their Egyptian Expedition for 1931-32. The main work took place at Lisht, where excavation was resumed, interrupted

since 1924, of the more southerly of the two pyramids, that of Se'n-Wosret I, the second king of the Twelfth Dynasty. During most of the winter Walter Hauser was engaged on the Ctesiphon Expedition in Iraq, but he returned in the spring to Thebes. Mr. Ambrose Lansing was assisted in the excavations at Lisht by Dr. William C. Hayes, Jr., and Dr. Henry A. Carey, the latter being in Egypt for the first time.

The graphic branch of the expedition under Norman de Garis Davies continued its work in the Theban tombs and at Beni Hasan, where Mrs. Davies made copies of the decorations of the well known cliff tombs of the Middle Kingdom. Half-tone reproductions of these paintings appear in the *Bulletin* and include a very fine fowling scene, women weaving and spinning, an Eastern Bedawin bringing tribute and depictions of fish and wild animals which show a lively observation of nature.

### FAMOUS LIBRARY GIVEN TO FRANCE

VIENNA.—Through the munificence of a private donor France will come into the possession of Napoleon's library, which was just acquired by the English millionaire Jaffé who will present the valuable collection of 6,000 volumes to a French museum. The firm of Martin Breslauer of Berlin has acted as agent in the transaction. The owner was the ducal family of Toscana who had come into the possession of the library through Maria Louise, Napoleon's wife, and now wished to part

## NEW YORK AUCTION CALENDAR

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April 27—Antique jewelry, rugs and objects of art. Property of J. Z. Noorian. Now on exhibition.

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April 27—Currier & Ives, Audubon prints and Lincoln Cartoons, etc., from the collection of John R. B. Byers, Rutherford, N. J. Exhibition, April 23.

with this precious heirloom. Some time ago the library was exhibited in Berlin and Paris, but public funds were not available for the acquisition. The exact price paid by Mr. Jaffé has not been made public, but several million francs are suggested. One of the outstanding features is a work by Voltaire with notes by Napoleon's hand.

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## ART FOR ART'S SAKE

That old time maxim of "Art for Art's Sake," which did such yeoman service for the common or garret type of artist has, like so many other values, been brought smartly up to date by the unpredictable turnings of the economic wheel. Today we find it is not so much the individual artist, but the art world as a whole that is proving the possibilities of sticking to art for its own sake, despite the various shortages and pressures due to stress of present circumstances. It is not only the individual artist who has had to grin and bear it, and for the sake of his fair calling had to continue in his devotions to those temporarily implacable tutelary deities that are supposed to preside over the arts. But the entire company of men and women whose chief concern is with the cultivation and dissemination of beauty, have been more or less forced in the favorite phraseology of Mr. Shaw to "take it on the chin."

It is a record that we may well be proud of—a record that should be written large in the history of art in America. Looking back over the current season, we find a continuous demonstration of making hay under skies that have remained consistently dour and leaden. There has been no letting down in the quality of the exhibitions, and very little drop in their number. There have been very few works of major importance dumped upon a skittish and uncertain market. Sales have continued to a considerable degree, in some instances without let or hindrance. Very few of the local galleries have been forced temporarily to take to cover until their respective markets and clients recuperated.

The museums have done their very considerable bit in using established funds for the acquisition of works of art. The various and increasingly active art depots throughout the country

have kept their doors open almost without exception. Important works of art have proved themselves to be gilded investments, beyond most collectors' fondest dreams. Then, too, there have been any number of important commissions for public buildings, and many civic enterprises have been launched. Many fine charities have been established, and in various communities the idea of barter has taken root. All in all, it may well be said that the American art world has carried on with flying colors.

## BOSTON MUSEUM DISCARDS CASTS

BOSTON.—A large part of the collection of casts in the Museum of Fine Arts, Boston, has recently been dispersed by gift to teachers and institutions in Boston and vicinity. This action, which is as unprecedented in museum history as was the sale a few years ago of surplus works of art by the Metropolitan Museum of New York, marks another forward step in museum practice. The growth of the collections of original works of art in the Boston Museum has far exceeded the hopes of the founders.

Through a series of unforeseen developments, practically all the available gallery space is now filled with original works of art. The excavation of Egyptian sites by Professor George A. Reisner under the auspices of Harvard University and the Museum of Fine Arts has brought a collection of remarkable Egyptian objects un-

dreamed of in 1870. The notable collections of Chinese and Japanese Art would never have come to Boston except for unusual events in Japan in the late '80's and the foresight of a group of Bostonians traveling there at the time. As remote from realization seemed the present collection of original Greek art and other objects recently acquired. As a result, the plaster casts, which largely introduced the art of the past to the Boston public, have gradually disappeared from the galleries. Only four years ago it was necessary to cover those in the Renaissance Court in order to provide space for special exhibitions. Other casts have been practically inaccessible in storage for a quarter of a century. The collection included approximately 5,000 casts accumulated from various sources. Many had been lent for years by Harvard University, the Massachusetts Institute of Technology and the Boston Athenaeum. At the wish of these lenders, their casts were dispersed along with those owned by the Museum. A few were presented to smaller museums which wished to supplement their study collections. A number went to the Boston Architectural Club and a wide selection to the Boston School Committee to be placed in public schools throughout the city. Private schools as well have benefited by the action. A group will be sent to Japan at the request of Professor Yukio Yoshino, director of the Tokyo Imperial School of Art and visiting lecturer on Japanese art at Harvard University this semester.

By the decision of the trustees of the Museum a mass of idle material has again been put into use where it may reach thousands of students in Boston and vicinity through numerous avenues.



"DON PEDRO DE ALCANTARA Y PACHECO. 9TH DUQUE DE OSUNA"

By GOYA

This fine work, which is the property of a British nobleman, is included in the small collection of important paintings to be dispersed at the American-Anderson Galleries on April 27.

## BERLIN LETTER

By Flora Turkel-Deri

According to an article by Dr. Hans Swarzenski in *Zeitschrift für Kunstgeschichte*, a hitherto unidentified picture by Albrecht Dürer has come to light in Castle Weissenstein, near Pommersfeld in Frankonia. The painting has but recently been submitted to restoration, during which layers of overpaint were removed. Through this process, the appearance of the picture has undergone a complete change, and an impressive and interesting composition has emerged, which suggested the attribution to the great German master.

The painting shows Christ in half length, wearing the crown of thorns. The naked body is slightly turned to the side; the head looks to the front, with an expression of mercy, while the hands, grasping the objects of martyrdom, show the stigmata. The paint is applied in a thin layer, and the design relies principally on line and contour. This manner of execution, as well as stylistic evidence, suggests that the work was painted after Dürer's sojourn in the Netherlands in 1520-21. The supposition has been expressed that the picture is identical with one mentioned in old records as the property of Dürer's patron, Cardinal Albrecht of Brandenburg. In 1540, he bequeathed the picture to the chapter

house in Mayence, where it remained until the Thirty Years' War. From then on, its fate through the ages was checkered and uncertain, until its recent rescue from undeserved oblivion. The year of the picture's origin was probably 1523, for a large, almost identical drawing, dates from 1522.

The director of the Frankfurt Museum, Dr. Swarzenski, and the director of the Art and Crafts School in this same city, Dr. Wichert, have been given leave of absence. Dr. Kaesbach, the director of the Kunstakademie in Düsseldorf, has also left his post.

In an article in the *Gazette des Beaux Arts*, Monsieur Emile Renders, the Belgian connoisseur, contributes further interesting material upon attribution problems of works by the Master of Flemalle and Roger van der Weyden. It will be remembered that M. Renders' studies in the field of early Netherlandish art, of which we have written in previous letters, are also concerned with ascertaining the volume of Roger van der Weyden's oeuvre. The present article in the *Gazette des Beaux Arts* is a further move in this direction.

The Deutsche Museum in Berlin possesses the portrait of a man with chubby cheeks which is attributed to the Master of Flemalle and which M. Hulin de Loo has just ascertained represents Robert de Masmines, Chamberlain to Phillip the Good. It is very unlikely, M. Renders asserts, that a gentleman in waiting to Phillip the Good should have ordered a portrait from Robert Campin of Tournai, with whom the Master of Flemalle was formerly identified. Campin was involved in the political affairs of this town, which was openly hostile to the duke. Accordingly, M. Renders infers that the young Roger van der Weyden must be looked upon as the author of the portrait, for, though born in Tournai, van der Weyden was an inhabitant of the territory ruled by the Duke.

M. Renders also deals with the identity of the personage represented on another picture by Roger in the Kaiser Friedrich Museum. One of the gallery's most treasured holdings is Roger's "Portrait of a Woman," whose lovely features are framed by an elaborate white headdress. M. Renders now attempts to prove that it is the likeness of Elizabeth Goffaert, Roger's wife, and he advances as argument that the model looks the painter full in the face—a fact that does not occur in any of the portraits attributed either to the Master of Flemalle or to Roger van der Weyden.

The National Gallery's modern annex, the former palace of the Crown Prince, houses a small but well chosen exhibition of works by the late Paul Baum, a German painter whose talent and ability were not fully recognized during his lifetime. The series of oils and water colors here represented include landscapes which reveal a serious striving towards a definite style of expression. Early in his career, Paul Baum was connected with the neo-impressionistic movement and was among the first in Germany to accept the new mode of expression. While the pictures done in the pointillistic manner are related to French productions in this style, the artist later developed an entirely personal manner. Indeed his subtle delineations in very light and delicately handled pigments are sustained by a profound knowledge of form. One feels the honesty and enthusiasm of this work and that the artist's own personal vision and powers determined the nature of his art.

The painter, Frau Annot, has chosen professional women as models for a series of portraits now exhibited at the Hartberg Gallery. Considering the important part now played by women in the community, the theme has a special interest. The field indeed offers great opportunity for individual study, yet demands especial sensitiveness in finding an appropriate synthesis. Frau Annot paints with charm and dazzling vitality, but her work lacks warmth of characterization and is too sketchy to convey more than externals. One would like her to come back to the theme with greater insistence on the genuinely typical and with more search for subtlety and depth. In a number of flower still lifes her perfect command of form and texture are revealed.



## Near Eastern Art A Growing Force At Metropolitan

It is encouraging to see that the Metropolitan Museum is developing the department of Near-Eastern art, especially the pre-Islamic section, which has hitherto received little attention. The purchase has recently been made of a door lintel taken from the palace at Hatra, a fortress city situated in the Mesopotamian desert between the Euphrates and Tigris rivers. This beautiful Parthian relief, together with examples which the museum acquired as a result of the second expedition to Ctesiphon, Mesopotamia, which it undertook in conjunction with the German State Museums, are now on exhibition in the room set aside for recent accessions.

Mr. Dimand, writing in the current *Bulletin*, says in part:

"The ruins of Hatra were investigated by the German Expedition to Assur and published by Walter Andrae, who assigns most of them to the late Parthian period (II-IIIrd century A. D.). The palace was an imposing structure of stone, built in strong Oriental style, with several large barrel-vaulted halls and arched doorways richly ornamented. The decoration of the palace reveals the mixture of Hellenistic and Oriental motives so characteristic of Parthian art. . . . The decoration of this magnificent relief consists of two winged panther-like animals, each resting one paw on the rim of a central vase surmounted by a motif resembling a lyre. . . .

"The excavations at Ctesiphon, one of the capitals of the Sasanian empire, revealed some of the splendor of the famous palace, Tak-i-Kisra and the rich stucco decoration of several private residences. Half of the Ctesiphon finds remained in the Bagdad Museum, the other half was divided between the Metropolitan Museum and the Islamic collection in Berlin. Our share consists of numerous stucco panels and ceramics which were assembled and restored in Berlin under the skillful guidance of Professor Ernst Kühnel, the field director of the expedition."

Mr. Dimand points out that the stucco reliefs from Ctesiphon are decorated with a great variety of motives, including figures of dancers and musicians, various animals such as gazelles, bears, and wild boars, as well as palm-trees and rosettes in various combinations. He says that "the comparison of the Ctesiphon stucco patterns with the decoration of other Sasanian monuments indicates that the former are not earlier than the VIth century."

The museum has obtained some very beautiful stucco tiles embodying a number of the above-mentioned decorative motives. Especially interesting is an example from Umm ez-Za'tir decorated with wings (originally symbolizing the divine power of Sasanian kings) supporting a monogram in Pahlavi writing. Another tile from Ctesiphon representing the wild boar is of great beauty. Mr. Dimand draws attention to the likeness of these boars to the ones depicted in the famous rock sculptures at Tak-i-Bustan, near Kirmanshah. Other Sasanian and early Islamic objects acquired by the museum through the Ctesiphon expedition are a unique alabaster relief representing a wild dog attacking a gazelle, glazed and unglazed ceramics, glass, ivories, a graceful vase with a blue glaze and a dish with a blue-green glaze.

## Recent Elections Launch Antique League's Eighth Year



ROBERT SAMUELS  
President of the League



JAMES ROBINSON  
Chairman of the Executive Committee



FRANCIS H. LENYGON  
Treasurer

### League Also Plans Annual Golf Tournament to Be Held on April 25

On April 11 the Antique and Decorative Arts League held its annual meeting, marking the beginning of its eighth year of existence. Presiding for the last time as president, Mr. Francis H. Lenygon brought out the fact that the organization had, during the past year, improved its position to an appreciable extent and thanked the members for the co-operation which had made this improvement possible. During the meeting, at which the main topic was business, opinions from practically all sources were advanced that "the worst was over" and that "an extensive improvement would be perceptible by the fall."

Plans for the League's Annual Golf Tournament, to be held on Tuesday, April 25, at the Lakeville Country

Club in Great Neck, were laid, as were tentative arrangements for a fishing trip some time this spring. Invitations to the Golf Tournament have been extended to the American Art Dealers' Association and the Art-in-Trades Club. There are to be eight prizes, the winners to be as follows: Eighteen Holes Low Gross, Morning and Afternoon; 18 Holes Low Net, Morning and Afternoon; 36 Holes Low Gross, 36 Holes Low Net, 36 Holes Highest Score and a Guest Prize. Tickets will be four dollars for the day, which includes ground fees and luncheon. For those who do not play golf the ground fee is, of course, omitted.

In the election which took place these officers were elected: President, Mr. Robert Samuels; 1st Vice President, Mr. Edward P. O'Reilly; 2nd Vice President, Mr. Walter L. Ehrlich; 3rd Vice President, Mr. John Ginsburg; Secretary, Mr. Edward Munves; Treasurer, Mr. Francis Lenygon; Chairman of the Executive Committee, Mr. James Robinson; Vice Chairman, Mr. Edward I. Farmer; members of the Committee, Mr. Edmond C.

Bonaventure, Mr. Carlos H. Meinhard and Mr. Lewis Symons. Continuing in office as members of the Executive Committee are Mr. Paul M. Byk, Mr. Ralph M. Chait, Mr. H. A. Elsberg, Mr. S. W. Frankel, Mr. Philip Suval, Mr. Henry V. Weil and Mr. Felix Wildenstein.

In one of his last official acts before retiring Mr. Lenygon appointed Mr. H. F. Dawson chairman of an exhibition committee which is to function next fall. Mr. Dawson will select his assistants at a later date. Mr. Lenygon's retirement was regretted by the League's members, who spoke in glowing terms of his accomplishments and conduct in the affairs of the League during the year. One of the outstanding highlights in the organization's functions during this period was the Dinner-Dance accorded Mr. Harold W. Parsons on February 25th.

### NEWS FROM THE FOGG ART MUSEUM

The recent anonymous gift of nearly four thousand Japanese prints collected by Dr. Arthur B. Ducloux of New York almost amounts to the foundation of a new sub-department in the Fogg Museum. The series of fine prints that we already possess were given by Dr. Denman W. Ross, and they have been doing yeoman's service for the courses on drawing and painting. He did not, however, bring them together as a "collection" in the ordinary museum sense nor have they been used for special exhibitions. For such studies we have hitherto been forced to depend on the great storehouse at the museum in Boston.

A Fund for the purchase of photographs of Oriental Art has recently been established which is to be known as the Rubel Asiatic Art Research Fund. The number of photographs now mounted, labelled and available for students is rather more than 2,500; an equal number still await classification and certain large shipments are on their way to the Museum.

In addition there have been recently secured from other sources full-sized collotype reproductions made in Japan of scrolls, many of which are nearly impossible to obtain today. These so closely approach the originals that they form an invaluable corpus for the study of Japanese and Chinese painting. Some of them were brought over as a gift by Professor Yashiro, Director of the Institute of Art Research in Tokio, who is lecturing for this half year in the Fine Arts Department.

At the moment of going to press there has just been acquired an important Spanish painting of the late XVth century, "The Presentation in the Temple." The full discussion which such a painting merits will appear in a later issue.

## Important Gift of Silver Enhances Boston's Holdings

BOSTON.—To the Museum has come an extraordinary collection of English silver of the XVth, XVIIth, and XVIIIth centuries—the result of discriminating selection throughout many years of collecting.

Complying with the wishes of a modest donor, it has been accepted by the trustees of the museum as an anonymous gift in memory of Charlotte Beebe Wilbour (1833-1914), who spent part of her youth in Boston and who was the daughter of the Reverend Edmund M. Beebe of Springfield, Massachusetts.

The collection comprises more than two hundred and fifty separate items. The silversmiths of London are those chiefly represented, but there are also examples by those of Exeter, Sheffield, Chester, York, and, for good measure, of Dublin and Cork.

Two additional items, interesting for rarity and quality, are from somewhat unexpected sources. Six teaspoons are American, bearing the mark of Henricus Boelen (1697-1755) of New York. A cruet stand of distinguished design and workmanship is thoroughly French and carries the Parisian marks for the year 1748.

The earliest piece in the collection is a standing cup with London hall marks for the year 1571 and the initials T E as the mark of its maker. A small but ornate Elizabethan salt, hall-marked in the year 1587, and a ewer of coconut shell mounted in silver-gilt, which was made three years earlier, are two more interesting examples from the XVIth century.

The succeeding group dates, with the exception of four pieces, from the latter half of the XVIIth century. The earliest examples are a chalice and paten of 1605, a goblet of 1630, and two seal-top spoons of 1638; all were made by London silversmiths.

A sugar box of Cromwellian plainness, made in 1661, contrasts interestingly with enriched candlesticks, a Monteith punch bowl, decorative covered boxes and other objects of the succeeding reigns of William and Mary. . . .

From York, of the year 1673, comes a "peg" tankard excellently wrought. Another noteworthy object is a silver-gilt circular dish, made in 1691 by John Jackson of London, and inscribed, "The gift of John Mallet upon his Admission to the Place of Renter Warden, 1698." . . . In this collection, silversmithing of the XVIIIth century is profusely represented with a wide variety of objects and by each phase of style, from that of Queen Anne to George IV. . . . Jonathan Read made in 1713 a hot milk jug upon which are engraved the royal arms of Great Britain flanked by the letters A and R; and on the cover is also the engraved cipher of Queen Anne. It seems probable that this attractive jug was once her personal property. . . . Paul Lamerie, the Huguenot refugee, who became famous among London goldsmiths, is represented by a tureen made by him in 1747.

The superb craftsmanship in the "white metal," as worked by some eighty-odd men named in the records of the English guilds, is found in a fine representation. . . . Our collection of English silver has heretofore been a small one, but with the acceptance of this gift, generously presented in memory of another, we now have a collection which, particularly in the work of XVIIIth century England, is outstanding among American museums.—E. J. H.

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## The Metropolitan's Amazon Claimed As Copy of Pheidias

The recent acquisition by the Metropolitan Museum of Art of a statuette of an Amazon, thought to be a Greek or Roman copy of a work by Pheidias, is the subject of an article by Miss Gisela M. A. Richter in the current museum *Bulletin*. The attribution would not appear to gain much in strength from the bulk of the argument which is here briefly expounded, and we are left wondering what further points will be adduced in the forthcoming discussion on this statuette and the archaeological problems connected with it in the *American Journal of Archaeology*.

Miss Richter refers to the difficulty which scholars have experienced in assigning the Mattel type of Amazon to one of the famous sculptors, Polykleitos, Pheidias and Kresilas, and remarks that this was complicated by the fact that so far the head has been missing from extant examples, with the exception of a herm from Loukou in very poor condition. The writer announces: "At last the problem has been solved. A figure of this type with a head actually belonging to it has been found, and the Metropolitan Museum has become its fortunate possessor. The statuette is of marble, about one-third life size, beautifully worked and with the surface in excellent condition. The head and right shoulder were broken from the body, but the fractures fit. The plaster fillings at the joints are the only restorations . . .

"The clue to the meaning of the unusual pose was long ago recognized in the representation on a gem (now lost, but preserved in a drawing) which supplies the whole composition. It shows an Amazon grasping a long pole or spear with both hands, the right



"LOUISA, COUNTESS OF MANSFIELD" By HOPPNER  
This portrait, which is the property of Brig.-Gen. Sir Charles and Lady Gunning, direct descendants of the sitter, is a feature of the small collection of important paintings to be dispersed at the American-Anderson Galleries on April 27.

high above the head. . . . Compared with the statues of this type our statuette shows a number of variations, especially in the drapery. . . . Moreover, the quiver has been suppressed and also the supporting tree trunk. Such

variations and simplifications are frequent in statuettes copied from larger originals. . . .

"It is with unusual interest that we look at the head of this Amazon, for which we have waited so long. It corresponds in a general way with that on the gem and that on the Loukou herm, showing the essential trustworthiness of their evidence. . . . The expression of the face is radiant and alert. Our Amazon is clearly not suffering from a wound, as are the Berlin, Lansdowne and Capitoline ones, but is tense with action.

"Our good fortune does not end with having found a head for a statue. The evidence that this type of Amazon reproduces an original by Pheidias, as surmised by many, now becomes overwhelmingly strong. First, our statuette is a new revelation of the beauty of the original and gives a fresh meaning to the words of Lucian: 'Which among the works of Pheidias did you praise most highly? Which but the Lemnian Athena. . . and the Amazon who leans upon her spear.' Whereas one might have hesitated to believe that the statues of this type of Amazon hitherto known represented one of the highest achievements of Pheidias, our statuette clearly reproduces a work of singular beauty.

"And we can be more specific. In Lucian's *Eikones*, where Lykinos and Polystratos describe a composite figure with parts borrowed from famous masterpieces, Lykinos proposes to borrow from the Cnidian Aphrodite by Praxiteles 'the arrangement of the hair, the forehead, the fair line of the brows . . . and the eyes . . . and Pheidias will furnish . . . the setting of the lips, and the neck, taking these from his Amazon.' Now the neck in our statuette is particularly attractive, forming a beautiful curve with the head; finely shaped, parted lips, though rather summarily worked in our small figure, suggest a lovely model. With their graceful refinement they would compose

well with the eyes and brow of the Cnidian Aphrodite.

"Our statuette, therefore, exactly corresponds with all we know of the Pheidian Amazon. Moreover, it furnishes new evidence that this type cannot be attributed to either Kresilas or Polykleitos. . . . The sense of movement in our statuette and the radiant expression conclusively show that it cannot represent a wounded Amazon and therefore is not a copy of the one by Kresilas. The assignment of the type to Polykleitos appeared unlikely even when only the body was known; our head, so different from the Polykleitan ones, is a convincing argument against the attribution.

"We can confidently claim, therefore, that we have in our statuette a reproduction of one of Pheidias' greatest works. By its discovery not only has a long-standing archaeological problem been solved, but our understanding of Greece's greatest sculptor has been considerably enlarged, for our little figure and those reproducing the Athena Parthenos are the only certain copies in the round which have survived of the works of Pheidias. They must form the foundation of our study of the Pheidian style. The obvious similarity of our statuette to the sculptures of the Parthenon is significant."

Unfortunately "all we know of the Pheidian Amazon" still does not amount to much of a specific character. The quotation from Lucian proves that Pheidias made a famous sculpture of an Amazon leaning on a spear. That this is the pose of the museum's statue is indicated from a comparison with the pose of the Amazon depicted on the gem. But it is difficult to see what new points the discovery of a head has so far brought out. The deductions made from Lucian's references to Pheidias appear to us to involve a pseudo-syllogism which would have stirred up the philosophers of that artist's time to vigorous rebuttal.

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## ABBEY MONUMENTS REMOVED BY DEAN

LONDON.—A paragraph in the *New Statesman and Nation* regarding the proposal to remove some of the statues from Westminster Abbey may be of some interest:

There are, I believe, still residents in Westminster who remember seeing their ancestors' bones dug up and removed from the plot of ground in front of Westminster Abbey. I share their regret at the disappearance of these local memorials. Inside the Abbey the Dean has begun to remove some of the statues. I hope that steps can be taken to restrain his reforming energies. There is nothing, I think, of any great aesthetic value inside the Abbey, but nearly everything there is of historic interest and the general effect of higgledy-piggledy antiquity is charming and highly characteristic of the "village" of Westminster and of England herself. It is lamentable that the Dean should have the power and will to remove these monuments. He has stated that his reason for doing so is to make room for worshippers. Clearly he misconceives the primary purpose of the building in his charge, which is not a place for worshippers, but for English history and the burial of those whom each generation—often mistakenly—has decided to honour. There are innumerable other churches in London with ample room for worshippers; Westminster Abbey must be reserved for the dead and their monuments.

## ACADEMY HONORS EUROPEAN ARTISTS

The National Academy of Design has recently elected a number of leading European artists as honorary corresponding members. These include Sir Reginald Blomfield, well known English architect; Ignacio Zuloaga, noted Spanish painter, and Romono Romanelli, Italian sculptor. In 1932, this same honor was accorded to Sir William Llewellyn, president of the Royal Academy; Albert Besnard, painter and former president of the French Academy in Rome, and Victor Laloux, French architect.

The constitution of the National Academy provides as follows: "Honorary corresponding members shall be such distinguished painters, sculptors, architects or engravers, etchers or workers in the graphic arts, not citizens or residents of the United States, as may from time to time be chosen by the vote of the two-thirds of the Council of the Academy." Only three such elections may be made within any one year and the recipients may exhibit their works at the academy under the same conditions as the academicians.

The diploma awarded to Sir William Llewellyn is the first example of the present design and it is not only a testimonial of approbation and honor to the individual to whom the award is made, but also can be considered as a gesture of international friendship and goodwill.

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By NICOLAI CIKOVSKY

Included in the artist's exhibition, now on view at the Downtown Gallery.

## FOGG HAS ACTIVE X-RAY DEPARTMENT

CAMBRIDGE.—Although economies have reduced the activity of the X-Ray Department at the Fogg Museum of Art and complicated the filing and study of new material, almost four hundred new shadowgraphs have been obtained. One hundred of these come from the Kunsthistorisches Museum in Vienna, where Dr. Johannes Wilde has been working in cooperation with the Fogg Museum, eighty from the gallery at Kassel, and one hundred and twenty-six from Berlin, where Kurt Wehlte has undertaken to represent the Fogg Museum in the acquisition of shadowgraph material. This brings the total of films obtained from the Berlin Gallery to two hundred and twenty-six, an impressive figure when it is considered that the majority of the paintings X-rayed are of great importance in the study of painting. The total of films now on file at the Fogg Museum has risen to more than twenty-five hundred, of which nearly thirteen hundred are of Italian paintings and nine hundred of Dutch and Flemish pictures. The additions of this year have in many cases rounded out the collection, so that artists of the second and third ranks are represented in some fashion and the more prominent artists are represented in detail.

## GIFT OF SILVER TO MINNEAPOLIS

MINNEAPOLIS.—The distinguished group of early American silver presented to the Institute from the collection of Mr. and Mrs. James Ford Bell last December has recently been enlarged by the addition of a fine silver paten by John Coney. Gadrooned on rim and foot, it bears the arms of the Dudley family of Massachusetts. One of six patens by Coney thus far discovered, it is the rarer because it is a family and not a church piece. Since it could hardly have belonged to Thomas Dudley, it must have been made for Governor Joseph Dudley, who died in 1720.

It is interesting to note, in connection with the coat of arms on the paten, that a similar one was carved over the door of the old Dudley house in Roxbury at the order of Governor Joseph Dudley. The house was eventually destroyed, and for a long time no trace of the coat of arms could be found. It was later discovered, however, on a modern house in Roxbury and found to be identical with that engraved on the patens.

The fleur-de-lis mark with the circle in a heart makes it probable that the paten was made not later than 1705, as Coney is presumed to have adopted the coney and abandoned the fleur-de-lis mark about that time.

## Embassy to Get Rare Art Treasures

LONDON.—The Italian Embassy in Grosvenor-square, London, will soon be the most richly endowed Embassy in the world, according to a report in the *Daily Telegraph*.

Fifty famous old masters are to be hung at the Embassy. They include Botticelli's "Venus," the "Venus and Mars" of Paul Veronese and works by Tintoretto and Bronzino.

These pictures formed part of the collection of the banker, Signor Gualino, famous for many years as the richest man in Italy.

Veronese's "Venus and Mars" will be remembered by those who visited the Italian art exhibition at Burlington House. In the same exhibition there were also pictures by Montagna and Cimabue from the Gualino collection. Of all the pictures coming to the Em-

bassy, the "Venus and Mars" is perhaps the most impressive.

The collection was taken over by the Government at the winding-up of the estate on Signor Gualino's banishment. Signor Grandi, the Italian Ambassador in London, asked Mussolini to allow some of the pictures to be sent to London, and this request is now being acceded to. It is Signor Grandi's hope that "every Italian who enters the Embassy may be made to feel proud of his country."

Signor Gualino was sentenced in 1931 to five years' banishment on the island of Lipari after being held responsible for "repeated and serious damage to the national economy." He was formerly President of the Sani Viscosa Artificial Silk Co., and in November, 1927, bought the Derby winner, Captain Cuttle, from Lord Woolavington for a sum said to be over £30,000.

## WEEKLY SAILINGS

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## COMING AUCTION SALES

### AMERICAN-ANDERSON GALLERIES

#### NOORIAN JEWELRY, TEXTILES AND OBJETS D'ART

Now on Exhibition  
Sale, April 27

An interesting collection of modern and antique jewelry, gold and enamel boxes, bronzes, Italian majolica, Rhages and Sultanabad ware, Chinese porcelains, Chinese semi-precious mineral carvings, Roman, Syrian and Phoenician glass of the II<sup>nd</sup> century B. C. to the IV<sup>th</sup> century A. D., Flemish tapestries, Oriental rugs and damasks, brocades, velvets and embroideries, the property of J. Zado Noorian of 40 East 57th Street, is now on exhibition at the American-Anderson Galleries prior to sale the afternoon of April 27.

The antique gold jewelry, variously set with semi-precious and precious stones, includes rare and beautiful items. A pearl and enamel necklace, with pendant of diamonds and emeralds, is Indian work of the XVIII<sup>th</sup> century. There is also a fine Indian gold plaque set with rubies, emeralds and a diamond. A gold necklace is hung with twenty-five fine Roman intaglios in agate, sard, amethyst, carnelian and other semi-precious stones. A gold collar and pendant set with numerous diamonds, Spanish work of the late XVII<sup>th</sup> century, is beautifully hand wrought. Also of late XVII<sup>th</sup> century Spanish workmanship is a pair of rare rose diamond earrings, of attractive antique design, in a mounting of silver on gold. An interesting Russian bracelet of gold is set with circular cabochons of deep blue lapis lazuli. An interesting pair of XVII<sup>th</sup> century Moorish gold anklets is set with rubies, emeralds and pearls.

A small group of Flemish tapestries features two hunting examples, one dating from the late XVI<sup>th</sup> century and the other from the early XVII<sup>th</sup> century. Outstanding among the antique Oriental rugs are a Fereghan carpet, a fine Tabriz silk prayer rug and a Hamadan Herati example. The textiles are particularly attractive, including French, Italian and Spanish examples of the XVII<sup>th</sup> and XVIII<sup>th</sup> centuries in the form of table covers, cut velvets, hangings, coverlets, vestments and altar panels.

In the group of Roman, Syrian and Phoenician glass of the II<sup>nd</sup> century B. C. to the IV<sup>th</sup> century A. D., Roman millefiori glass bowls come up, including a magnificent example of cobalt blue in good preservation, and a rare Roman mosaic glass bowl beautifully inlaid in agate pattern. Dating back to the I<sup>rd</sup> century B. C. is a red-figured terra cotta krater, of Magna Graecia, portraying six figures of athletes and maidens on a red ground.

An important Gubbio ruby and yellow lustre tazza, inscribed "Martigno," and a Deruta yellow lustre amphora are of the XV<sup>th</sup> century. A rare Sassanid bronze ampulla, placed at about the VI<sup>th</sup> century, with fine green patina; a XIV<sup>th</sup> century Sultanabad bowl with geometrical ornament in cobalt blue, copper blue and sepia, with rich silvery iridescence, and a rare XIII<sup>th</sup> century Rhages bowl decorated with figures, are among the interesting Persian items. A few fine examples of early Chinese pottery and porcelain round out the collection.

## FÉRAL

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### BOOKS, MSS. AUTOGRAPHS

Now on Exhibition  
Sale, April 26

An extensive collection of intimate books and letters from the library of Eugene Field, comprising many unusual items which have never before appeared at auction, come up in an important sale of books and manuscripts, autograph material and drawings now on exhibition at the American-Anderson Galleries prior to dispersal the evening of April 26. Remington's famous bronze, "The Bronco Buster," and a group of drawings by the same artist are also offered.

A fine series of twenty-five letters by Washington Irving to his friend and illustrator, Charles R. Leslie, relate to various of Irving's works. Another important Irving item in the collection is his original diary and memorandum book written in pencil and in ink on more than 150 pages, from March 1 to April 6, 1828, and covering his tour from Madrid to Granada and the Alhambra.

### DILLON BEQUEST TO NATIONAL GALLERY

LONDON.—Viscount Dillon, of Ditchley, Oxfordshire, has bequeathed to the National Portrait Gallery, or, if declined, to such public gallery in England as shall be selected by the executors, the following pictures:

Full-length portrait of Queen Elizabeth in the dining-room at Ditchley.  
Full-length portrait of Charles I. as a youth wearing the Garter robes.  
Portrait of Catherine of Braganza in Portuguese dress.  
Portrait by Lely of the Duchess of Cleveland as the Madonna.

### RYDER LANDSCAPE GOES TO BOSTON

BOSTON.—To the collection of American paintings in the Boston Museum of Fine Arts, has recently come a picture, "Silver Moon" by Albert Pinkham Ryder. In describing the museum's picture in the current *Bulletin*, Philip Hendy, Curator of Paintings, says in part: "What a play of deep elemental forces is created mainly by the thrust of these half-seen pyramids of rock away from the calm line of the horizon! It is brought closer to man by the deeper darkness and the keener jut of the sail. It is made personal by the jag of the little lone figure at the tiller against the floating comet of foam. A dramatic concentration is brought about by the progression through the half tones to the intense contrast of the boat with the moon above it and her reflection below." H. H. A.

### AUCTION PRICES OF THE WEEK

GORE, COXE ET AL. FURNISHINGS  
American-Anderson Galleries—Antique furniture, tapestries, silver and objects of art, the property of H. G. Gore of Mendham, N. J., and of Mrs. Emily Roberts Cox of New York and other owners, were sold on April 14 and 15, bringing a grand total of \$47,989.50. We list below the items bringing the highest prices, together with the names of purchasers:

- |  |         |
|--|---------|
| 324—Set of five Queen Anne silver wall sconces, by Humphrey Payne, London, 1707-1719; Harry R. Steinbeck .....                   | \$1,000 |
| 414—Louis XV marqueterie-decorated commode mounted in bronze doré, French, XVIII <sup>th</sup> century; Harry R. Steinbeck ..... | 650     |
| 432—Enghien tapestry, probably woven by Jan Bauwens, about 1645, "Cephalus and Procris"; W. W. Seaman, Agent .....               | 650     |
| 435—Enghien Renaissance pastoral tapestry, by Quentin Plascon, XVI <sup>th</sup> century; John C. Donovan .....                  | 1,275   |
| 436—Paris pre-Gobelins tapestry XVII <sup>th</sup> century, "Atalanta and Meleager"; J. W. Spencer .....                         | 950     |
| 442—Brussels Renaissance tapestry, XVI <sup>th</sup> century, depicting a tournament; H. C. Simmons .....                        | 1,100   |
| 464—Kashan palace carpet, 19 feet long, 13 feet, 10 inches wide; M. V. Horgan, Agent .....                                       | 1,600   |

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Paintings by XIX<sup>th</sup> and XX<sup>th</sup>  
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Correspondents of the Georges Petit  
Galleries of Paris

33 Haldenstrasse, LUCERNE

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## Calendar of Exhibitions in New York

**Ackermann Galleries, 50 East 57th Street—**Watercolors by Frederic Soldwedel.

**American Academy of Arts and Letters, Broadway at 155th Street—**Paintings by Gari Melchers.

**American - Anderson Galleries—**Annual show of work by members of the Guild of Book-workers to April 30; paintings and sculpture by Gene Galloway April 24-30.

**American Folk Art Gallery, 113 West 13th Street—**Early American painting and craftwork.

**An American Place, 509 Madison Avenue—**Paintings by Arthur B. Dove.

**Arden Gallery, 460 Park Avenue—**Paintings, art objects and furniture, bird show, to aid unemployed architects, April 25-May 20.

**Art Center, 65 East 56th Street—**12th exhibition of advertising art shown by the Art Directors' Club to May 6; oils and water colors by the late Merton Clivette, April 22-29.

**Artists Gallery, Towers Hotel, Brooklyn—**Spring Show by the Brooklyn Painters and Sculptors, to May 3.

**Averell House, 142 East 53rd Street—**Recent sculpture by Paul Manship for the relief fund for unemployed architects and draughtsmen during April.

**John Becker, 520 Madison Avenue—**Exhibition of oils by William Littlefield, Saul Schary, Paul Froelich and five other artists, to April 30.

**Bourgeois Galleries, 123 East 57th Street—**Exhibition of Oriental Art; paintings by Emile Branchard.

**Brooklyn Museum, Eastern Parkway, Brooklyn—**20th Annual Exhibition of the Allied Artists of America, to May 1; Friedsam bequest; Architects' watercolor exhibition, to June 1; Rembrandt etchings and Whistler lithographs to May 31.

**Brummer Gallery, 55 East 57th Street—**Old masters, antique and modern sculptures and other works of art.

**Business Men's Art Club, Barbizon Plaza Hotel—**Group exhibition of work by fifteen members.

**Butler Galleries, 116 East 57th Street—**Paintings "suitable for decoration."

**Ralph M. Chait, 600 Madison Avenue—**Chinese art.

**Carnegie Hall Art Gallery, 154 West 57th Street—**General exhibition of portraits, landscapes, marines, etc., by members.

**Caz. Delbo Galleries, 561 Madison Avenue—**Paintings by Michael Lenson, to May 5.

**Contemporary Arts, 41 East 54th Street—**Oils, water colors and drawings by Louis Harris, to April 29.

**Delphic Gallery, 9 East 57th Street—**Flower paintings by Grace Bliss Stewart, to May 7.

**Demotte, Inc., 25 East 78th Street—**Romanesque, Gothic and classical works of art; modern paintings.

**Downtown Gallery, 113 West 13th Street—**One-man show of work by Nicolai Cikovsky, to April 29.

**A. S. Drey, 680 Fifth Avenue—**Paintings by old masters.

**Durand-Ruel Galleries, 12 East 57th Street—**Special Monet exhibition in honor of the Galleries' Anniversary celebration, through April.

**Ehrlich Galleries, 36 East 57th Street—**Paintings by old masters. Mrs. Ehrlich—Garden furniture and accessories.

**Eighth Street Gallery, 61 West 8th Street—**First anniversary group show of contemporary American painters and sculptors, to May 6.

**Ferargil Galleries, 63 East 57th Street—**Paintings by John A. Dix to April 30; polo paintings by Randall Davey to April 30; sculpture by Bernice West, April 24-May 13.

**Fifteen Gallery, 37 West 57th Street—**Paintings by Beatrice Keyser, to April 29; exhibition of work by members and guests during April.

**French & Co., Inc., 210 East 57th Street—**Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

**Gallery, 144 West 13th Street—**First American showing of paintings by Vaclav Vytlacil, to April 24.

**Gallery of Living Art, 100 Washington Square East—**Permanent exhibition of progressive XXth century artists.

**Pascal Gatterdam Galleries, 145 West 57th Street—**Watercolors of New Mexico and New England by Loran F. Wilford.

**Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**Retrospective of graphic art by Albert Sterner, to April 29; Little paintings by Bruce Crane, through April 29; etchings by Frank W. Benson and Louis Wolchonok, to April 29; sculptures by Jessie D. Wiggin, to April 29; sculpture by Boris Blai, April 26-May 6; Annual Founder's exhibition throughout April.

**M. Grieve, 386 Park Avenue—**Portrait frames. Largest collection of rare examples of all periods.

**Grant Studios, 114 Remsen Street, Brooklyn—**Etchings by American artists.

**G. R. D. Gallery, 9 East 57th Street—**Paintings by Hocheffeld, Neff and Eldredge, April 24-May 6.

**Marie Harriman Gallery, 61 East 57th Street—**French paintings.

**Harlow, McDonald Co., 667 Fifth Avenue—**Durer engravings and original lithographs by Daumier and Gavarni to April 30.

**Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—**Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

**Kennedy Galleries, 755 Fifth Avenue—**Marine paintings by John P. Benson; Currier & Ives prints during April.

**Keppel Galleries, 16 East 57th Street—**Prints by old masters and contemporaries.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—**Prints by contemporary artists and old masters.

**Knoedler Galleries, 14 East 57th Street—**Important benefit loan exhibition of paintings by Rembrandt, to April 29.

**Kraushaar Galleries, 680 Fifth Avenue—**Paintings and watercolors by Maurice Prendergast, to April 29.

**John Levy Galleries, 1 East 57th Street—**Snow paintings by Iwan F. Choultse, flower paintings by Laurence Biddle and portraits of the XVIIIth century English school, during April.

**Julien Levy Gallery, 602 Madison Avenue—**Recent etchings by Rouault, beginning April 26.

**Lilienfeld Galleries, Inc., 21 East 57th Street—**Paintings by old and modern masters.

**Little Gallery, 18 East 57th Street—**Special exhibition of a group of ecclesiastical handwrought silver made by Arthur J. Stone.

**Macbeth Gallery, 15 East 57th Street—**Surf at Monhegan by Jay Connaway, to April 24; paintings by Olinsky, Meyer, Lever and Hibbard, April 25-May 8.

**Macbeth Gallery Extension, 19 East 57th Street—**Paintings by 18 living artists and modern sporting prints, to May 1.

**Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—**Modern French paintings, through April.

**Metropolitan Galleries, 730 Fifth Avenue—**Paintings by old masters.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.—**American Japanese furniture, to April 30; display of XIXth century lace shawls, to October 30.

**Midtown Galleries, 550 Fifth Avenue—**Group show by members.

**Mileh Galleries, 108 West 57th Street—**Water colors by John Whorf, to May 6.

**Montross Gallery, 785 Fifth Avenue—**Sculpture by Doris Caesar, to April 28.

**Morton Galleries, 127 East 57th Street—**The dance scene by Eugene Fitch, to April 25.

**Museum of the City of New York, Fifth Avenue at 104th Street—**Special loan exhibition of portrait drawings of contemporary New York actors by Robert L. Benney, to April 24.

**Museum of Modern Art, 11 West 53rd Street—**Selection of paintings from the Lizzie P. Bliss collection; group of drawings by sculptors; Objects of 1900 and Today, to April 25.

**Newark Museum, Newark, N. J.—**Show of Modern American Paintings lent by the American Federation of Arts; Aviation exhibit—full size planes. Arms and armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Story books illustrated by the Museum.

**New York Historical Society, 170 Central Park West (76th Street)—**Contemporary prints, manuscripts, newspapers, books and broadsides of the Revolutionary War in commemoration of the Battle of Lexington, April 19, 1775.

**New York Public Library, Central Bldg.—**"Children's Books of Yesterday"; display of work by the late William Allen Rogers, to April 30; loan show of etchings by Lewis C. Daniel.

**New York Watercolor Club, 215 W. 57th St.—**44th annual exhibition to May 5.

**New School for Social Research, 66 West 12th Street—**Exhibition of drawings by Robert Laurent and Jose de Creeft, sculptors, and Camille Egas and Morris Kantor, painters, to May 6; sculpture in wood, by Fletcher Clark, to May 6.

**Newhouse Galleries, 578 Madison Avenue—**English portraits and Italian paintings of the Cinquecento during April.

**Frank Partridge, Inc., 6 West 56th Street—**Fine old English furniture, porcelain and needlework.

**Raymond & Raymond, 40 East 49th Street—**Contrasts—similar themes employed by Old and Modern masters, to June 1.

**The John Reed Club, 450 Sixth Avenue—**Drawings, paintings, sculptures and cartoons on the case of Tom Mooney.

**Rehn Galleries, 683 Fifth Avenue—**Paintings by Audrey Buller, to May 6.

**Reinhardt Galleries, 730 Fifth Avenue—**Old masters and French and American paintings.

**Rosenbach Co., 15 East 51st Street—**Important collection of manuscripts, books, prints, silver racing cups and objects of art, connected with sports.

**Schultheis Galleries, 142 Fulton Street—**Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue—**Marine paintings and fine prints.

**Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—**XVIIIth century English paintings and modern drawings.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—**Works of art.

**E. & A. Silberman Gallery, 32-34 East 57th Street—**Paintings by old masters.

**Marie Sterner, 9 East 57th Street—**Paintings and watercolors by Gregoriev, to April 29.

**Valentine Gallery of Modern Art, 69 East 57th Street—**Gouaches by Wallace Harrison, April 24-May 6.

**Vernay Galleries, 19 East 54th Street—**XVIIIth century English furniture, porcelain, silver and paneled rooms.

**Wanamaker Gallery, au Quatrieme, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—**Antiques and objets d'art.

**Wells, 32 East 57th Street—**Special exhibition of Indian Art.

**Whitney Museum of American Art, 10 West 8th Street—**XIXth century paintings from the Addison Gallery of American art, to April 27; work by artist fellows of the Guggenheim foundation, to April 26.

**Wildenstein Galleries, 19 East 64th Street—**Sculpture by Mario Korbel, April 24-May 6.

**Yamanaka Galleries, 680 Fifth Avenue—**Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.

**Howard Young Galleries, 677 Fifth Avenue—**Special exhibition of English portraits and landscapes.

**Zborowski Gallery, 460 Park Avenue (at 57th Street)—**Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

### CINCINNATI

The Cincinnati Art Museum is holding an exhibition of Drawings, Color Sketches and Cartoons of the silhouette mosaics used by Winold Reiss to decorate the rotunda and train concourse of the recently opened Cincinnati Union Terminal. This is the first time the silhouette mosaic medium has been used on such a large scale. It was chosen because of its enduring quality and the possibility of preserving as long as the building itself lasts the brilliant color effects.

The International Exhibition of Paintings gathered and circulated by the College Art Association will be on view in Cincinnati from April 29 through May 28.

The Print Department of the Museum announces an unusual exhibition, "Mezzotints of All Periods," for the month of May. In addition to rare examples and proofs of unusual quality lent by local collectors, the Knoedler Company has also contributed some outstanding works to the exhibition and a showing unusual in quality and scope and highly representative is assured.

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## NEWARK'S WORK IS MUCH CURTAILED

The complete closing of two of the departments of the Newark Museum, the dismissal of eighteen trained staff members, and a reduction in salary totaling 25% for the remainder of the staff were announced as necessary adjustments to the reduction of the city's appropriation for the Museum from \$100,000 to \$65,000 for 1933. These curtailments were decided upon at a special meeting of the executive committee of the Board of Trustees, held at the museum on April 11.

The lending work of the museum's educational department, which last year made 32,000 loans of objects of visual education to Newark schools, is the most important of the departments which have been closed. This department had served as an integral part of the new curriculum of the local schools and had supplied material to more than 1,400 classes. The work of the extension department through which loans of small exhibits and materials are made to stores, churches, banks and other organizations will also be completely stopped.

All departments of the museum will lose workers and their activities will be curtailed. Fewer exhibits can be undertaken with the smaller organizations, and none of the size or importance of the recent aviation exhibit. With shortened hours open to the public—twelve to five daily, and closed Mondays—fewer visitors and fewer school classes will be served. The museum's opening on Sunday afternoons will continue to be dependent on private contributions as it has during the past winter.

In addition to the eighteen trained workers who were permitted to leave, eight other assistants have been dropped, reducing the staff nearly 50%, and pay cuts for all remaining have been brought up to 25%.

Plans for the museum's activities for the coming year were centered on making as full use as possible of the museum's building and equipment. This policy will include the continuation of the daily gallery talks about the museum's exhibits, and the work with the hobby clubs in the Junior Museum. The hobby clubs for adults which have been inaugurated on recent Sundays will be continued in so far as possible without added expenditure. The modeling, sketching and stamp clubs are already organized, and a nature study group will meet on next Sunday.

## FOREIGN AUCTION CALENDAR

### BERLIN

Hollstein & Poppel

May 26, 27—XVth-XVIIIth century engravings from the collection of a nobleman.

### LEIPZIG

E. & A. Boerner

May 22-23—Rare engravings from the Northwick Park collection and from the portfolio of Friedrich August II.

May 24—The Daumier collection of Carl Schniewind.

### FRANKFORT

Hugo Helbing

May 2—Art from a well known German castle.

May 3—Paintings consigned by a museum in Southern Germany.

June 13, 14—Art from a noted Frankfort collection.

### LONDON

Sotheby

April 25-28—The Winkworth collection of Chinese porcelains and objets d'art.

May 9—Part II of the renowned collection of Western music, the property of A. Chester Beatty, Esq.

### Christie's

April 25—Old English silver plate.

April 27—Chinese porcelain, decorative objects, furniture and Oriental rugs.

May 2—Italian faience, English and Chinese porcelain, furniture and tapestry from the Macquoid, Chatterton and Reynolds collections.

May 9—Decorative furniture and household effects, the property of the late Leopold Hirsch.

### LUCERNE

Theodor Fischer

May 17-19—The Baron Kleist collection of paintings, furniture, antiquities and rare armor.

### ZURICH

Ulrico Hoepli

May 26—Graphic art and books.

### ROME

Ulrico Hoepli

April 27—Autographs and books.

### PARIS

Hotel Drouot

April 24, 25—Fine arts books, first editions, etc.

April 24-26—Objets d'art, furniture, paintings, etc., from the "M.S." collection.

April 26-27—The collection of M. Henri Lavedan of the Academie Francaise.

April 27—French paintings from the holdings of the Société Anonyme des Galeries Georges Petit.

April 28—Old and modern paintings; Chinese porcelains, XVIIth and XVIIIth century furniture, old masters, from the collection of M. de X.

April 29—Objects of art, antique furniture, paintings, tapestries, etc.

## SAN FRANCISCO

A gallery of oil paintings and one of water colors, together with a few pieces of sculpture form a comprehensive exhibition of the work being done by the members of the Art Center group, which will remain on view at the California Palace of the Legion of Honor in Lincoln Park through April 23rd. Nearly forty artists, who may be classified as "conservative modernists," are represented in the display.

Three new exhibitions opened at the California Palace of the Legion of Honor in April: a one-man show of murals and other paintings by Alfred Ramos Martinez; a collection of abstract paintings by European and American artists; and a one-man display of paintings by Frank W. Bergman.

The Martinez exhibition will remain on view through May 14th. This artist is an international figure in painting, especially noted in the field of murals and frescoes. For many years he was Director of the Academy of Fine Arts in Mexico and at present he is temporarily residing in Los Angeles. He is showing at the Palace, among other pictures, several very large murals.

From April 25th to May 28th two galleries at the Palace will be occupied by the exhibition of abstractions. Many noted names will be included in this show; among them are the European artists, Picasso, Herbin, Leger, Kandinsky, Braque, Lurcat, and Klee; from Mexico are Rivera and Orozco; New York artists will include Stuart Davis, Nathaniel Dirk, John Graham, Charles Howard, Jan Matulka, and Max Weber; and Chicago will be represented by Paul Kelpie, Flora Schofield, William S. Schwartz, John Storrs, Franklin Van Court, and Rudolph Weisenborn. To this collection will be added a group of local artists in this field.

Frank W. Bergman's one-man show will occupy a gallery at the Palace from April 27th through the entire month of May. Several of his pictures in the Palace show will be of large size.

## ART FOUND IN WALTERS GALLERY

BALTIMORE—Priceless art objects, of which connoisseurs had lost trace and which had been sought all over the world in recent years, have been found among two hundred and forty-three crates that have lain in storage in the basement of the Walters Art Gallery, it was learned recently.

The objects reports the *New York Times* are part of a collection willed to the city by Henry Walters, who accumulated the treasures on annual visits to Europe to meet the leading dealers.

The collection, which he accumulated quietly and steadily over a long life, contains paintings, sculpture, ceramics, vases, manuscripts and other objects, and is said to constitute one of the greatest private collections in the world.

Experts who thronged the gallery after news of the find, pronounced the collection second in this country only to that of the New York Metropolitan Museum of Art.

One particularly treasured object is an Etruscan vase, which is said to be one of only two extant in the world. Another rare item is a Greek sculpture of a horse's head. There are only a very small number of Greek equine figures existent.

The manuscript collection is said to be second only to the J. P. Morgan one.

## SAN MARINO

Three manuscripts made in England in the XIVth century have been placed on display in the Huntington Library to illustrate for the benefit of students and others the art and craft of bookmaking before the invention of the printing press.

According to R. B. Haselden, Curator of Manuscripts, it is rarely possible for the public to see in a single exhibit manuscripts which so well illustrate the various aspects of the book-making art in medieval times. Each of the three manuscripts shown tells its own story.

A manuscript of Martinus Polonus' index to the work of Gratian, founder of the science of canon law, entitled *Pearl of the Decretum*, made in 1368, is a fine example of the work of a medieval English monk. The miniatures and initials in gold and colors are beautiful specimens of the illuminator's art. The *Ellesmere Psalter*, written between 1325 and 1350, is opened to a leaf containing drawings for two miniatures which were never completed. The third item, a copy of Ranulf Higden's *Polycricon*, made about 1340, is included because of its binding of red leather, made about 1352. A very unusual feature of this volume is an itemized statement of the cost of the binding, written in the book. The various items of leather, oak boards, clasps, thread, glue, et cetera, amounted to nineteen pence, a sum roughly equivalent to eight dollars today.

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